

KERAMIC STUDIO

Vol. XVI, No. 7.

SYRACUSE, NEW YORK

November 1914



We are devoting considerable space this month to the illustration of the work of the Four Winds Summer school as it furnishes so many suggestions for decoration to the student and designer, and so many of our readers seem to appreciate the opportunity of seeing what the other ceramic workers are doing. We have on hand illustrations of the work of several other clubs and classes which we will give as soon as possible, as we know how these photographs are studied as sources of inspiration. We would repeat our invitation to all clubs to send photographs of exhibits. We are always glad to show them. We have heard, once or twice, in a roundabout way, that certain clubs had written us to show their work and we had not replied, consequently they felt quite hurt. If such a thing has ever happened, it has certainly been an accident, for we have never intentionally neglected to reply to such a request. So we would ask our readers always to write a second time if not receiving a reply, for as the old saying goes, "accidents will happen in the best regulated families."

When sending photographs of exhibitions and club work, be sure to send good photographs. We have received several times accounts of exhibitions accompanied by small amateur photographs which were absolutely worthless for reproduction, and which we could not publish for that reason. The photographs should be clear and sharp, they should show the details of the decoration and consequently there should not be too many pieces in the group. The more pieces there are in a group the more difficult it is to bring out the details of decoration of each piece.

**

We are receiving many letters of appreciation of our new naturalistic supplement, and we are glad if we can in this way be of service. If the ceramic workers will "hold up our hands" during these stringent and trying times we will do more yet for them "when the war is over." We have many new features planned for future issues when the financial situation will allow it. We are hoping that before the shortage of china for decoration becomes too noticeable other wares will be on the market. We understand from one of our advertisers that some new white china is to come to us from Japan. So that, perhaps after all, our decorators will not be so hard pressed for ware to decorate. One thing has particularly pleased the publishers so far, and that is that very few, if any, subscribe for the supplement alone, which goes far to prove that even our good naturalistic friends have a little hankering for something better than the "flesh-pots of Egypt." For they are subscribing for the whole magazine at four dollars, when they could have the supplement and two color studies for \$2.50. We all have at heart a higher ideal than we will admit with our tongue. We have had several letters lately from others of our subscribers on the well worn subject of naturalistic vs. conventional decoration. As we have already pretty well threshed out the subject in these pages, we will ask these friends to accept our thanks for the letters and excuse our not continuing the subject at present.

**

We understand from the men in charge of the Panama

Pacific Exposition that it will open as planned, and that no countries that had planned to co-operate have notified the authorities of any change in their plans, and that in fact they are expecting a larger attendance of the wealthier class than usual, as on account of the war they will be unable to go abroad. Let us hope, if this is so, that they will encourage American artists and craftsmen by a larger buying of things "made in America." We have, so far, heard of only a few of our decorators who plan to show work at the exposition. It is an expensive matter to show alone, and we have heard of no club taking up the matter. It is a pity that, under the circumstances, more of our ceramic works will not be represented.

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We are going to ask our design contributors not to send any more work until we notify them that we need it. We are fearfully overstocked and we do not like to refuse any really good work that is sent in, especially as the contributor has been to some little trouble and expense. So you will be saving us both if you will just wait a bit until we have been able to use up some of the material on hand. The only sort of designs of which we have not an overflowing abundance is semi-naturalistic arrangements of little flowers in panels and bands, etc. We would be glad of a few more of this type.

**

We would be glad to hear from our California friends on the proposed opening of the Four Winds Summer School near San Francisco next summer. All the faculty want to go to the exposition and the only way out is to take the school with them. Then the ceramic students can kill two birds with one stone, attend the school and the exposition at the same time. The idea has been suggested to have classes mornings only, so that the afternoons can be spent at the exposition. Then we would like to hear from anyone who knows of a house in the suburbs of San Francisco which can be rented for school purposes, class rooms and living room for six or eight people at a *possible* price, with boarding places in the neighborhood for students. Would it not be a lark?

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STUDIO AND SHOP NOTES.

We acknowledge with thanks the receipt of a very artistic and complete catalogue from L. Reusche & Co., of New York.

Mabel Sherry-Hall, of Rochester, N. Y., has removed her studio and salesroom to 108 Clinton Ave., S.

Mrs. Lillian Ben-Oliel Wood, formerly of Chicago, Ill., has moved her studio to Wilmette, Ill., where she has classes in china painting.

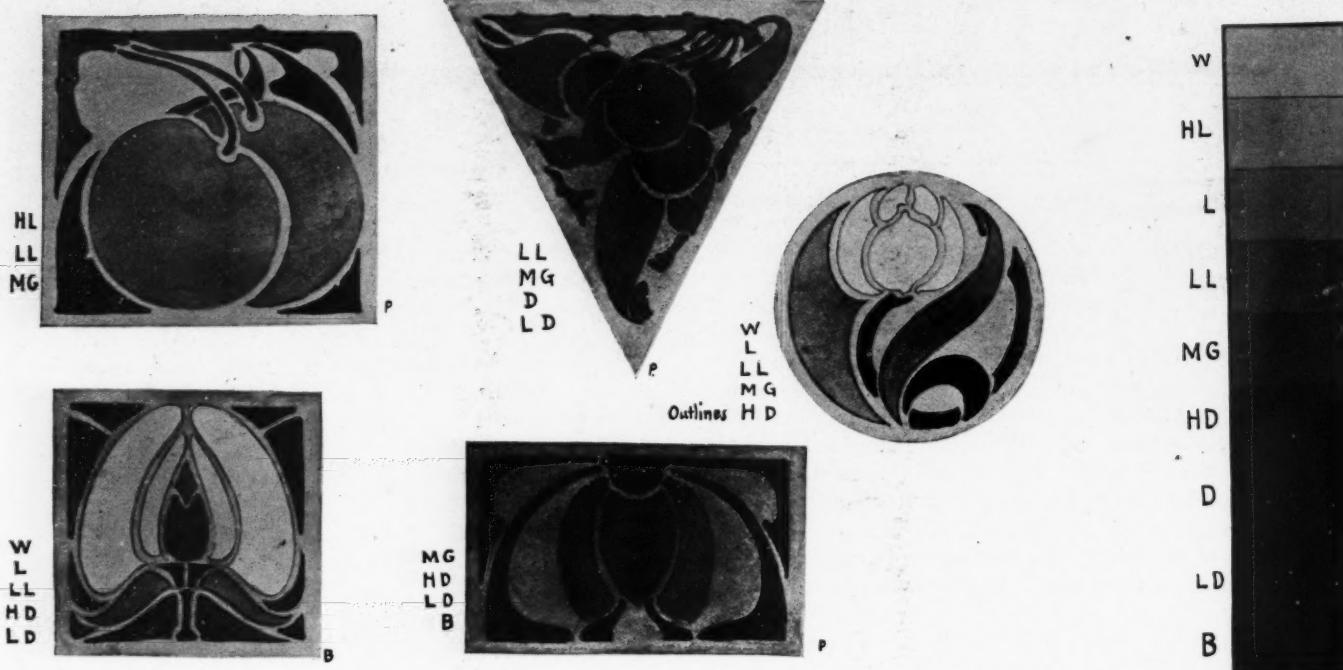
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EXHIBITION NOTES

The Chicago Ceramic Art Association held its annual 22d reception and exhibition at the Art Institute on October 1st, 1914.

The Burley & Co. prize was given to Mrs. Pettersen for dinner ware, the A. H. Abbott prize to Mrs. Kissinger for the best collection, the Ione Wheeler prize to Miss Bohman for the best use of Green's lustres. We intend to have in a coming issue of Keramic Studio an illustrated account of the exhibition.

KERAMIC STUDIO



DESIGN AND ITS APPLICATION TO PORCELAIN

Henrietta Barclay Paist

PROBLEM VIII. TONE BALANCE

"The delight in beauty, be it of light, color, form or sound, is a common possession and a necessity of life, differing in degree, but not in kind. Cultivated or uncultivated, influenced by habit, association, modes of thought and conditions of life, wherever humanity dwells it flowers and seeds and springs anew art in all its forms is but the language of this universal feeling."—Walter Crane.

"Harmony is a broader term than either rhythm or balance, it may in fact involve one or the other, or both, of these terms. It consists in shunning differences too pronounced, contrasts too startling; but uniformity is assuredly not the most pleasing manifestation of harmony. The eye craves contrast, variety; how far to go, where to stop, is the problem of the designer."—E. A. Batchelder.

WE have said "the essentials of design are lines, tones and areas." So far we have been dealing with lines and areas only and our balance depended on the grouping and massing of these. We will now take up tone and tone values, thereby adding another element to our design. "The value of a note is the relation it bears to black and white—it is the comparative light or dark note which it makes in relation to its surroundings." Before we can appreciate color values or be able to use them intelligently, we must be able to see values in the neutral scale.

Our scale of values is much the same to us as the scale in music to the musician. To create harmony we must know which combinations produce harmony. To produce balance we must recognize the attractive force of a tone, either in color or of the neutral scale. The neutral scale illustrates tone-rhythm—the gradual blending from light to dark with regular intervals.

An arrangement of grays can be made to strongly suggest color; without actually giving color, we can suggest the quality of color.

The more values you can produce in your scale from white to black, the finer your sense of values.

Begin by making only three; white, middle gray, and black. See that the interval between white and middle gray is exactly the same as between middle gray and black. Then make a scale of five values, adding light gray between white and middle gray, and dark gray between middle gray and black. Then try to produce nine values, adding high light, low light, high

dark and low dark to the values already produced (see illustration). This is valuable practice in training the eye, just how valuable, you will not realize until you take up color. "The attractive force of a gray note is its area multiplied by its contrast to the background," hence it will take a very small spot of black to balance an area of middle, or light gray on a white ground. Black and white have the same attractive force on a ground of middle gray; but on a ground of light gray, the area of black should be reduced accordingly. In the balance of tones, *contrast* plays a more important part than *quantity*—a very small spot may have a strong attractive force for the eye if the contrast to the background is sufficient. In the balance of lines and areas we were guided largely by the physical law of balance; in the case of tone balance, it becomes more a matter of sensitive feeling.

Avoid sharp contrasts. A chord made by notes of the same register is more harmonious than one of notes widely separated in the scale and the composition more easily balanced. In a perfect balance of values, no one part dominates over any other part, the contrasts are all equal. To bring any one part into prominence, we have to but increase the contrast. Where to stop in the matter of accent, is our problem.

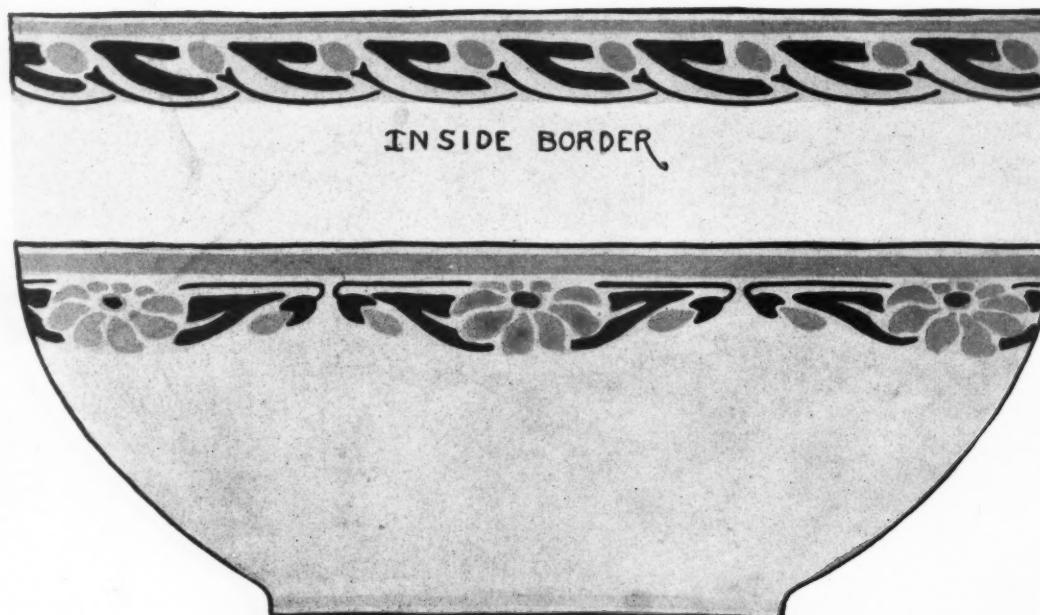
EXERCISE

Make a neutral scale of nine values (using charcoal gray). In using Japanese paper, stretch tightly over a white surface, using plenty of thumb tacks. Allow each wash to dry thoroughly before laying the next wash. Leave the paper for the white value, use india ink for the black, charcoal gray for values between. Do not try to produce the darker values with one wash, but repeat in washes until each value is correct. Do not be discouraged if you fill your waste-basket with your efforts before producing a perfect scale. Patience and perseverance will here, as in all else, surely bring its reward. This neutral scale will be our tuning fork for determining the value of a tone when we take up the problem of color harmony. When you have succeeded in producing a perfect scale of nine values, proceed to put six of the units already constructed into values, using three values for each unit. Show as much variety as possible in the combination of these, avoiding always the spectacular effect produced by sharp contrasts. Remember that we are working now for *tone balance*.



FOX GLOVE—MARY L. BERRY

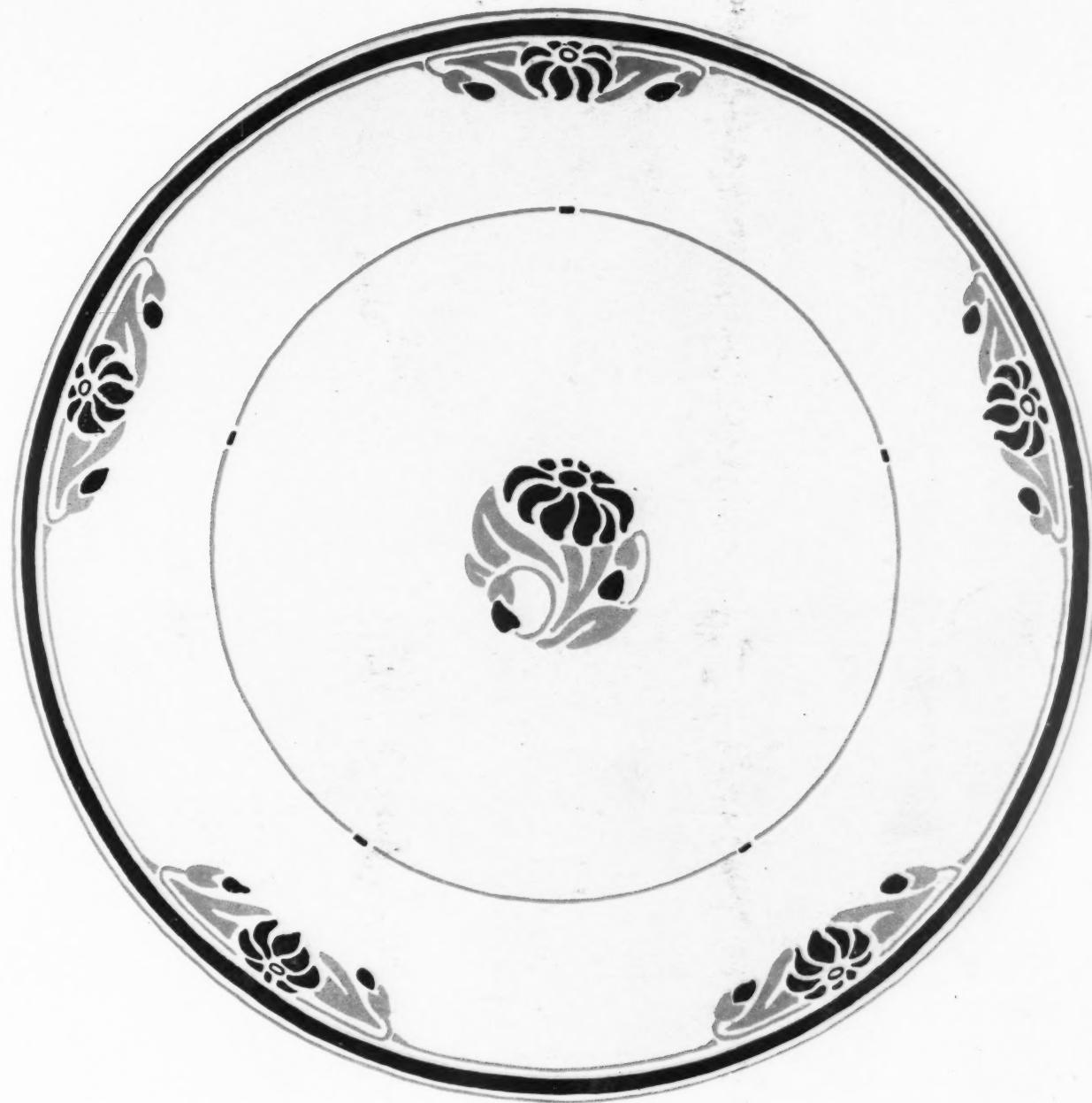
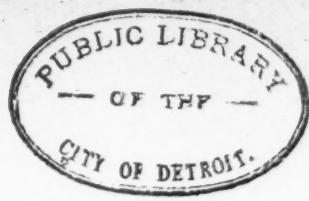
(Treatment page 149)



BREAKFAST SET (Supplement)—ALBERT W. HECKMAN

TO be carried out in two colors, blue and green. For the blue used throughout the design mix up one part Banding Blue, one part Copenhagen Blue and one part Pearl Grey. The green is composed of one part Pearl Grey and one part Empire

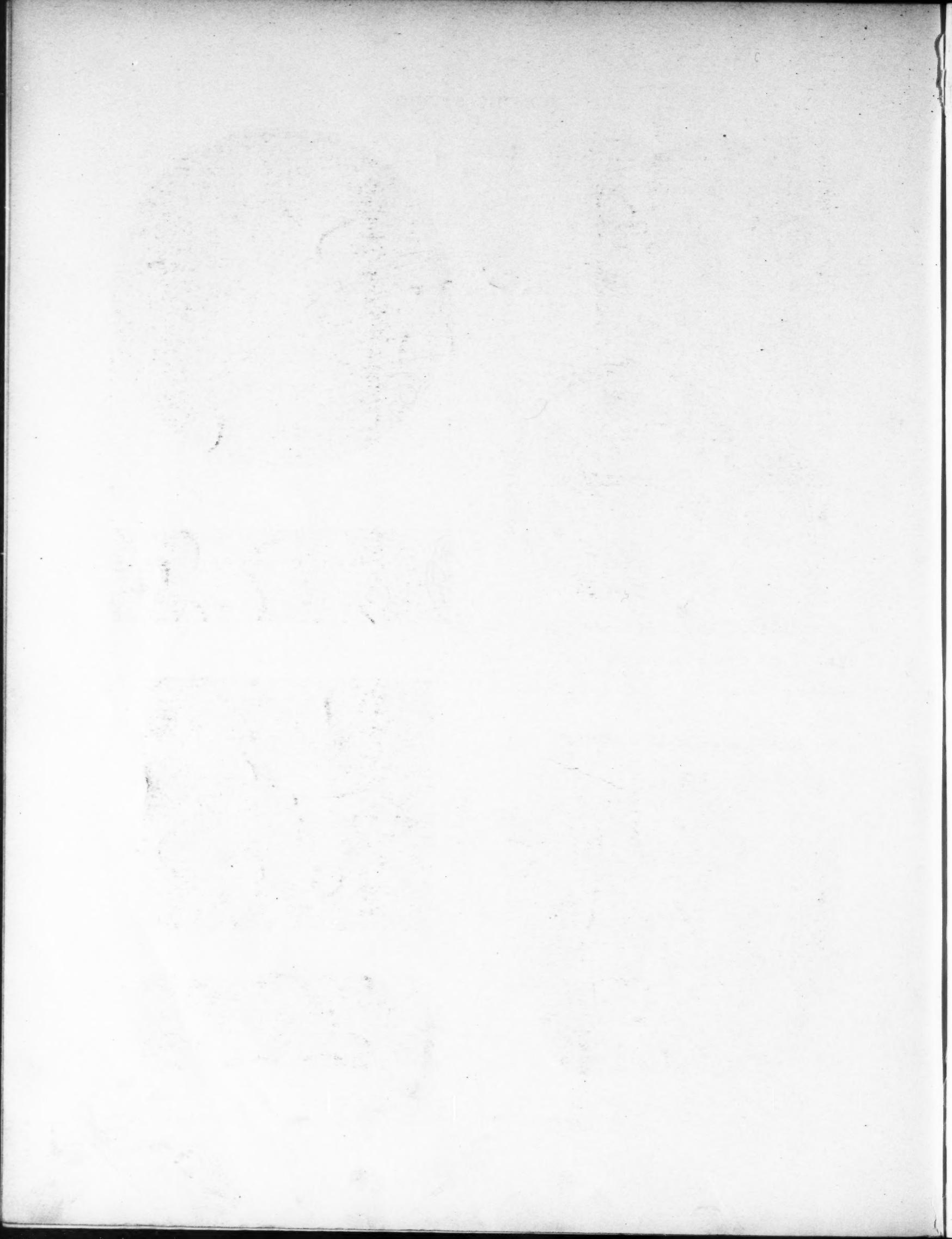
Green with a touch of Copenhagen Blue. The background is a very delicate shade of Empire Green one part and Yellow Green one part.

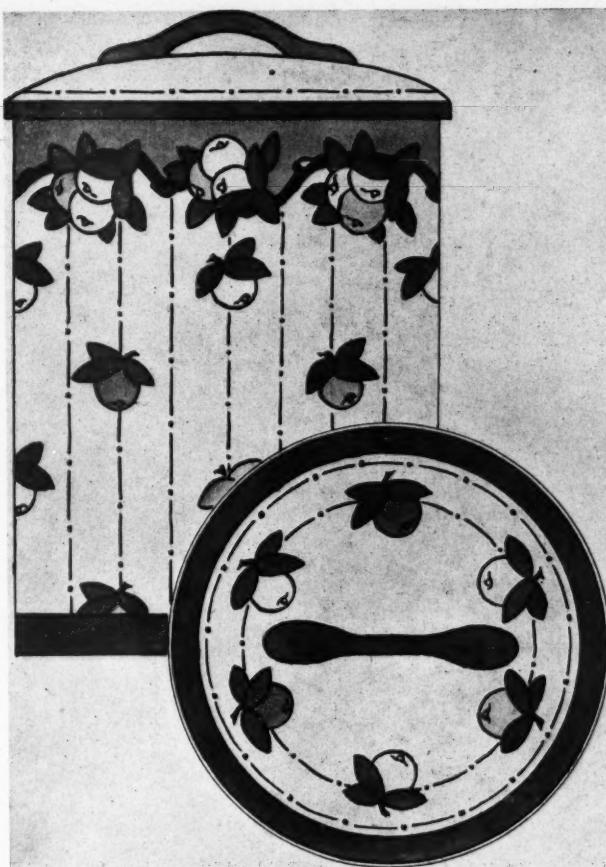


BREAKFAST SET—ALBERT W. HECKMAN

NOVEMBER 1914
SUPPLEMENT TO
KERAMIC STUDIO

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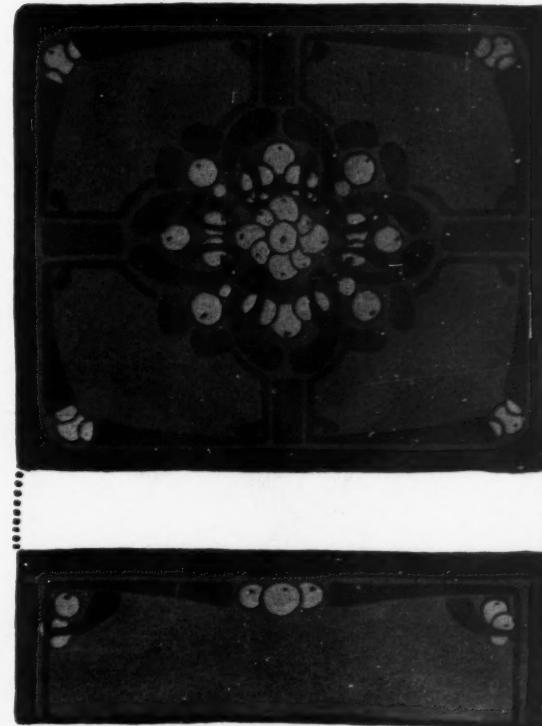
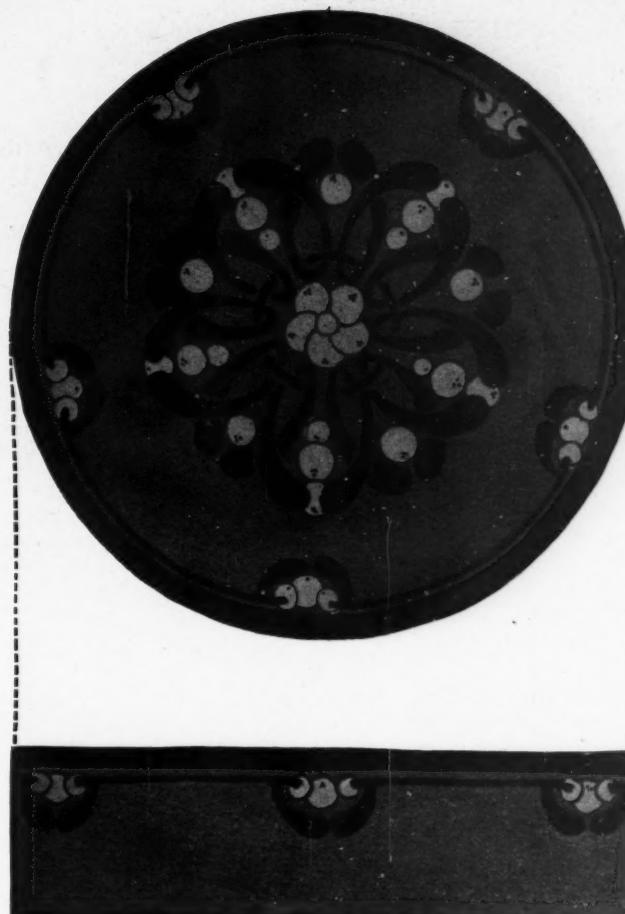


MARMALADE JAR—M. L. BRIGHAM

PAINT jar a Cream or Satsuma color. Dust the bands in Dove Gray and fire. Make lines in Gold, leaves in two shades of green enamel, fruit in yellow and orange enamels.



CHILD'S MUG—KATHERINE LINDSEY PERKINS
(Treatment page 149)



MISTLETOE BOXES—ALBERT W. HECKMAN
(Treatments page 138)

MISTLETOE BOXES⁷ (Page 137)

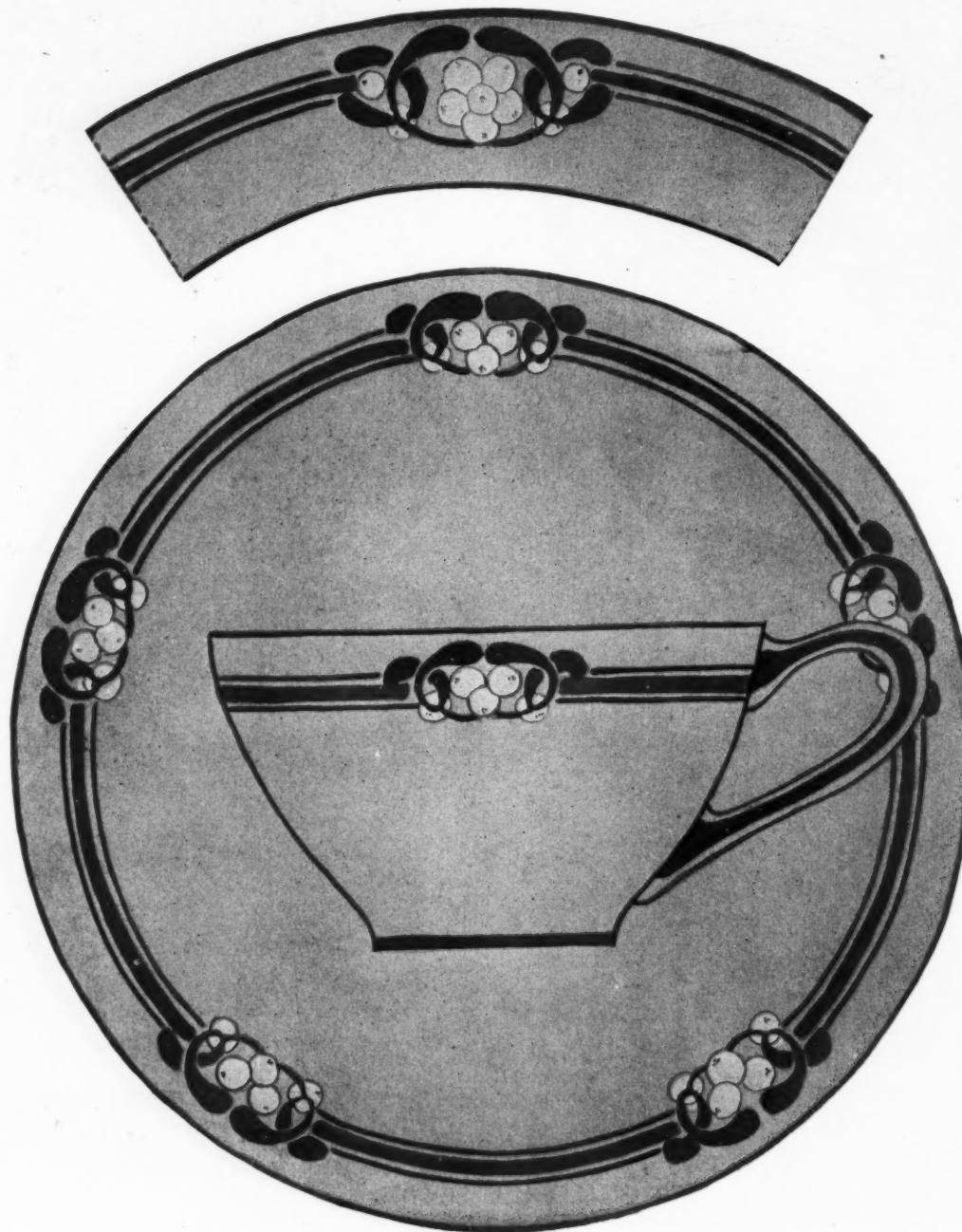
Albert W. Heckman

ROUND Box.—Paint in all the dark parts of the design with Roman Gold and fire. Burnish the gold, clean the piece well so that there is no surplus glass on it and give the whole a thin coat of Yellow Brown lustre. Wipe out the berries and paint them in with Yellow lustre. Use lavender oil and apply the lustre very thin. Several thin coats are better than one heavy coat.

Square Box.—Paint all the dark parts of the design with Green Gold and the berry forms with White Gold. Give the whole a wash of light Green lustre. Go over the berries with White Gold.

Another Treatment.

Dust all the design with Waterlily Green. Fire and dust with Glaze for Green. Clean the berry forms and fill with White enamel which has been slightly tinged with Yellow.



MISTLETOE CUP AND SAUCER—ALBERT W. HECKMAN

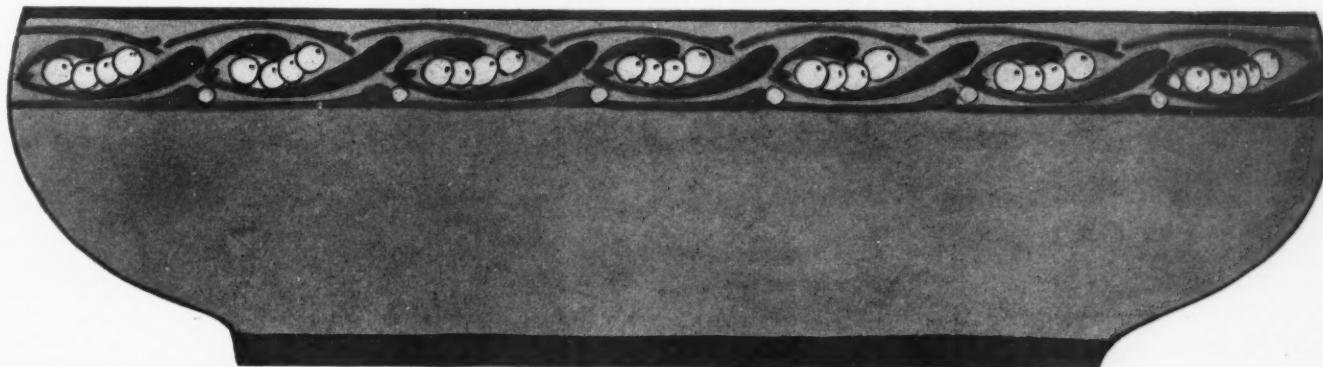
First fire: Tint whole piece a light green. Second fire: Paint in the design with Green Gold and berry forms in White enamel which has been slightly tinged with yellow.



MISTLETOE VASES—ALBERT W. HECKMAN

OVAL VASE.—Paint in the design with White Gold, excepting the darkest parts, which are Green Gold. Give two paintings and firings and burnish the Gold. Wash over the whole design with Light Green lustre. Wipe out the berries and fire.

CYLINDRICAL VASE.—Paint in the design with Roman Gold and fire. Give the whole a second wash and burnish well. Wash the whole with Yellow Brown lustre, wipe out the berry forms and paint them with Yellow lustre. Hard enamel may be used instead of lustre for berries if desired.



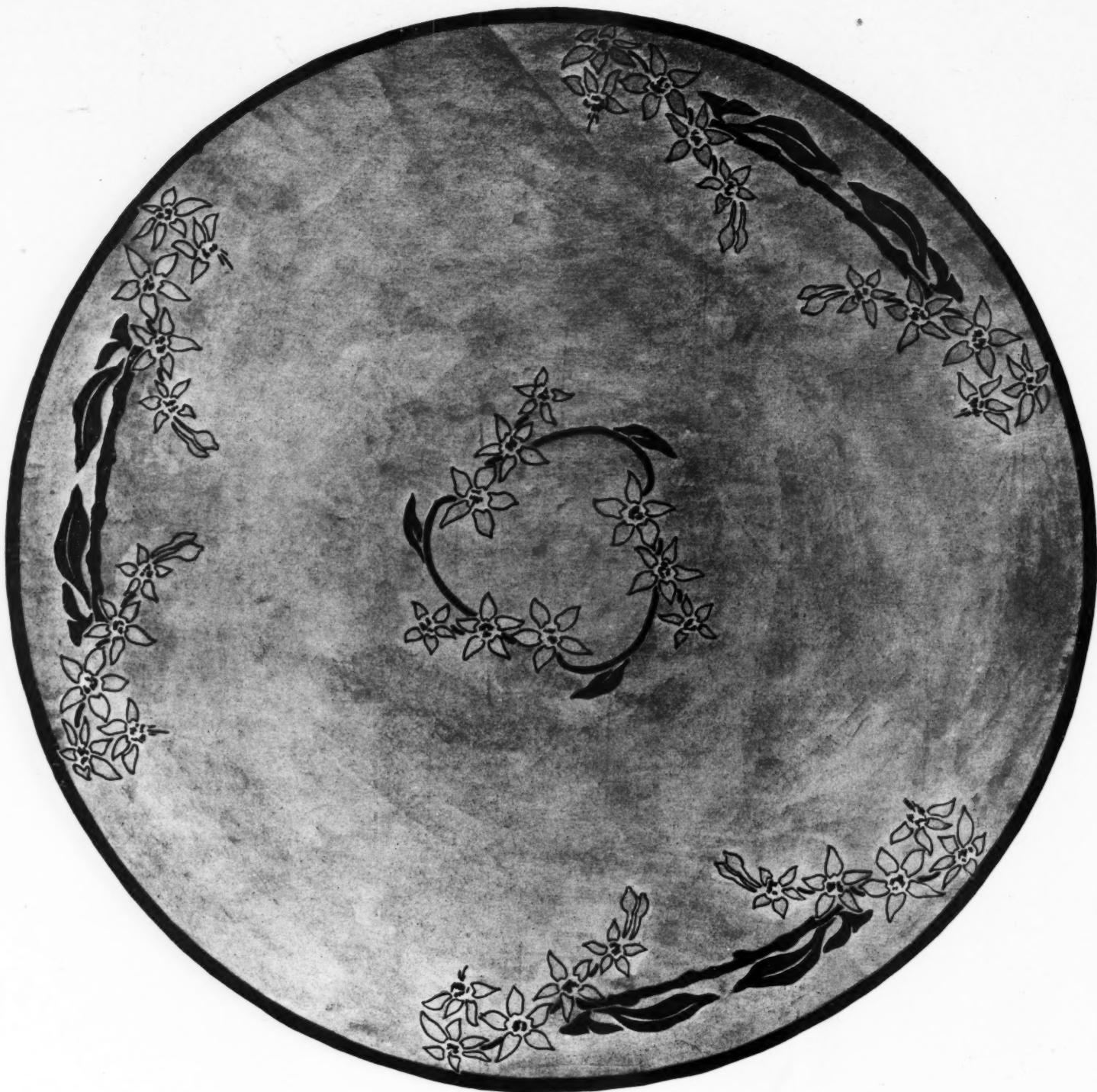
MISTLETOE BOWL—ALBERT W. HECKMAN

DUST all parts of the design, including the outer bands, with Waterlily Green. Paint in the berries with Green Gold. Fire and tint the whole with Glaze for Green. Clean the berry forms and give them a second coat of Green Gold. Outline

them with Waterlily Green and fire.

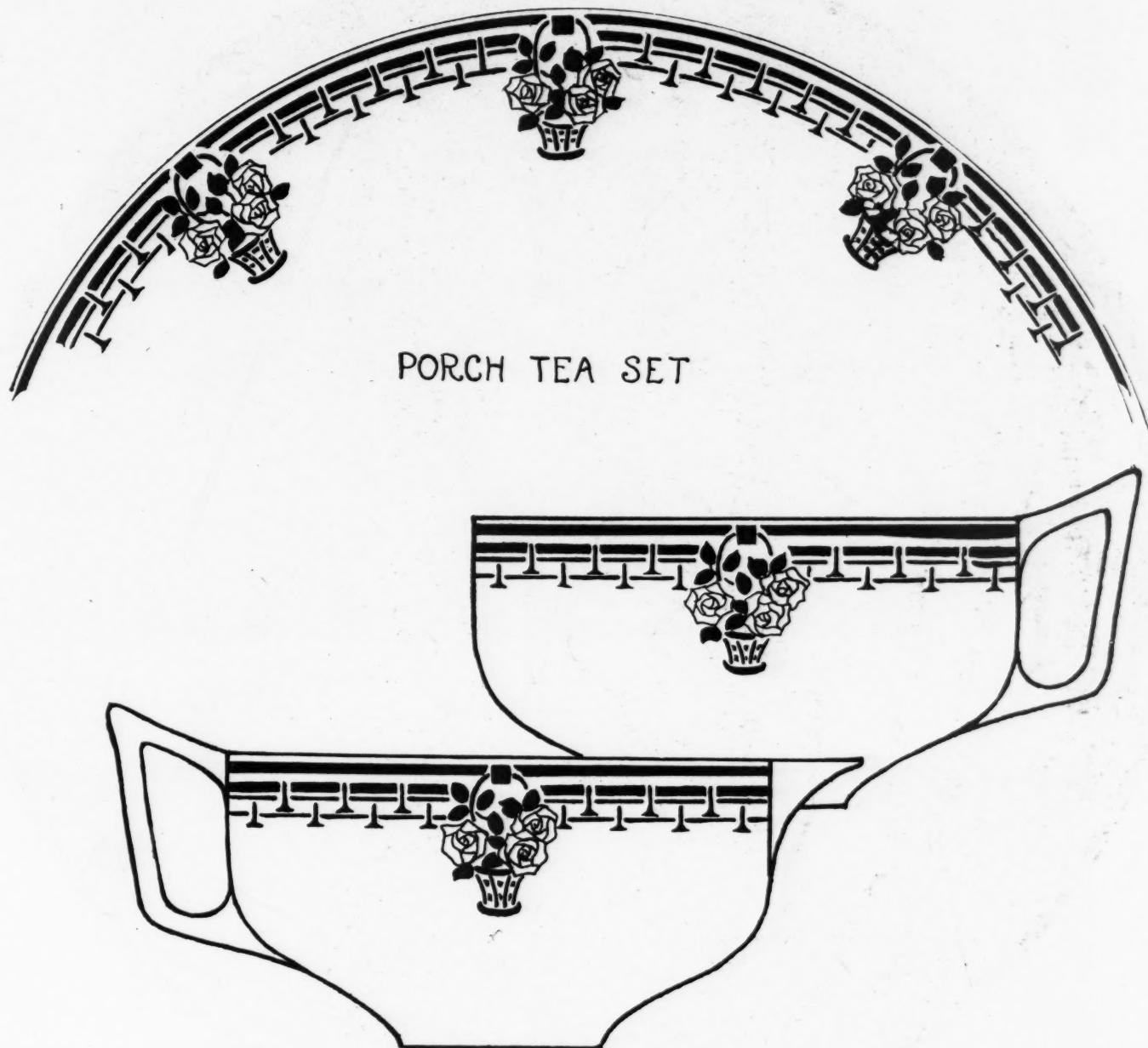
Another Treatment.

Use Glaze for Blue, Water Green No. 2 and White Gold for the berries, which should be outlined with the Water Green No. 2



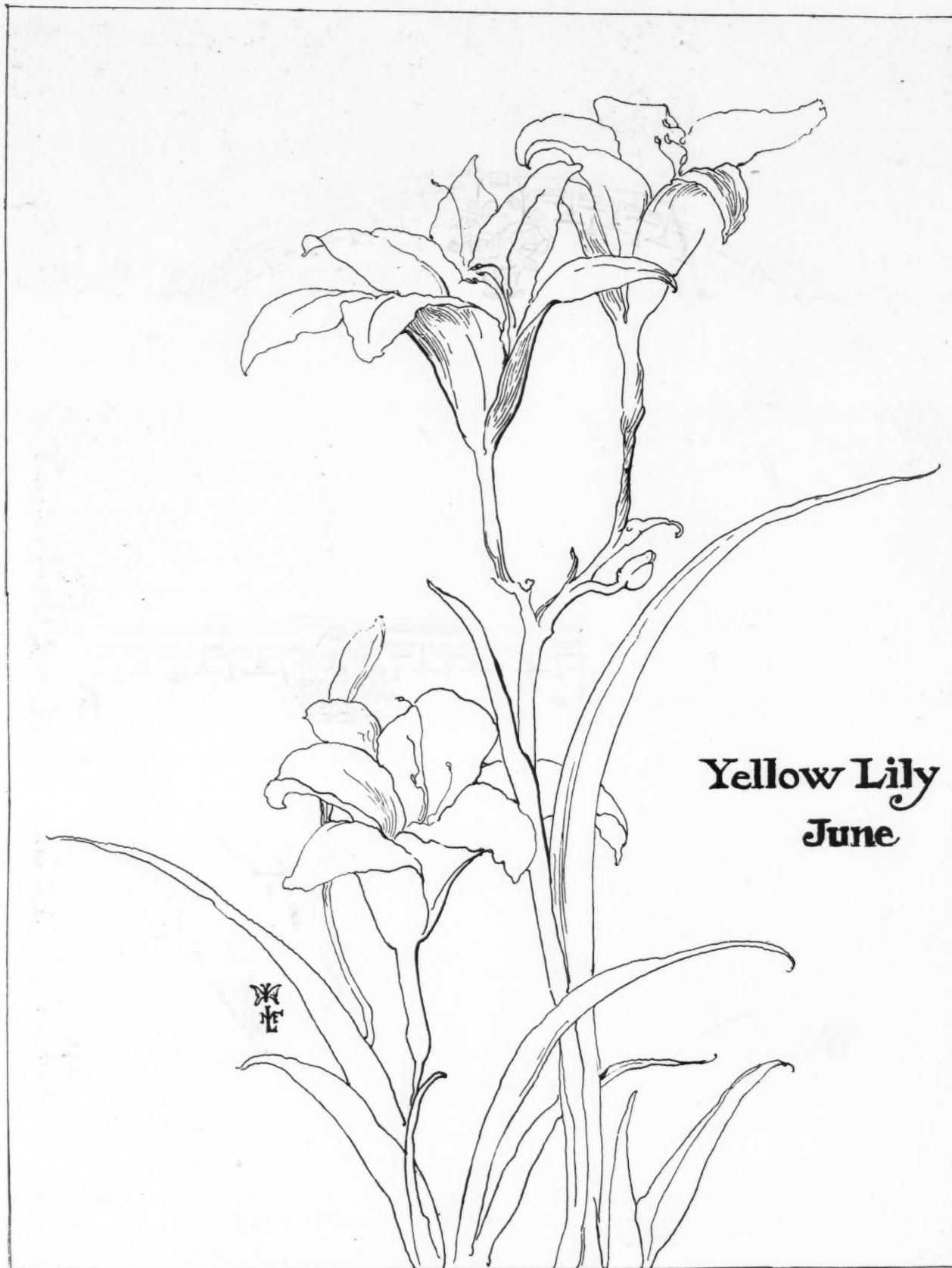
PLATE, ORANGE BLOSSOMS—CLARA L. CONNOR

Outline and stems are Dark Grey and Blood Red. Stamens are Yellow Brown and Blood Red. Leaves, Yellow Green, a little Yellow Brown and Dark Grey and Shading Green. Outer band is Gold. Second fire: Flow Opal Lustre quite heavy over the background. Paint a thin wash of Yellow for Painting over the flowers.



PORCH TEA SET, SEDJI WARE—MARY L. BRIGHAM

Oil leaves and dust with Bright Green. Oil the two wide bands and the square above basket and dust with Dark Blue for Dusting and a little Banding Blue. Outline flowers with Black. Remainder of design is Green Gold. Fill in the roses with Satsuma Enamel. Second fire: retouch Gold.



YELLOW LILY—M. L. FOSDICK

Paint lily with Yellow for Painting, Yellow Brown, Yellow Red; shade with Albert Yellow and Yellow Brown. The stems are Albert Yellow and Brown Green. The leaves are Yellow Green and Brown Green. The background is Yellow for Painting and Dark Grey with touches of Blood Red. Second Fire.—Use same colors used in first painting.



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CHILDS MUG (Page 137)

Katharine Lindsey Perkins

DUST entire mug with Grey Yellow; have oil quite dry. Blue sky: Dust with 2 parts Copenhagen Blue, 1 Banding Blue. Grass: 2 Yellow Green, 1 Pearl Grey. Go over with thin wash of Yellow Brown and Grey Yellow if they appear too light after colors are dry. Pink and yellow flowers.

FOX GLOVE (Page 135)

Mary L. Berry

LIIGHT flowers are yellow and the darker ones lavender. Paint light ones with Yellow for Painting, shade with Albert Yellow and a little Dark Grey. Stamen, Yellow Brown. The darker blossoms are painted with Violet and a little Red and shaded with Violet and a little Dark Grey. The lightest tone is a thin wash of Yellow and a little Dark Grey. Stamens are Blood Red and Dark Brown. Stems, a thin wash of Yellow Green, Shading Green and Albert Yellow. Leaves are Yellow Green, Shading Green and Dark Grey and a little Copenhagen Blue.

NUT BOWL IN PECANS

(Design published last month)

Design and Treatment by Jeanne M. Stewart

PALETTE: Banding Blue, Chestnut Brown, Wood Brown, Yellow Brown, Stewart's Pompeian, Brown Green, Shading Green, Yellow Green, Turquoise Green and Ivory Yellow. The light tones in nuts are Yellow Brown. Shade these with a mixture of Pompeian and Chestnut Brown. A light wash of Banding Blue may be applied over highest lights and a Grey made of Turquoise Green and Pompeian in half tones. Wood Brown may be used in the under leaves which are thrown

under the background. The other leaves and hulls of the nuts are shaded with Brown Green. The background is shaded from Yellow Brown to Wood Brown and Chestnut Brown, dusting the darker tones in the last firing. The inside of the bowl is tinted in an old Ivory tone made with $\frac{2}{3}$ Ivory Yellow and $\frac{1}{3}$ Yellow Brown, or may be done in lustre.

ANSWERS TO CORRESPONDENTS

S. J. E.—In our last issue we gave you the names of two firms which handle color mills. We did not mean that they were the only firms having mills. We find good mills advertised in the Reusche & Co. catalogue, and there are undoubtedly others who handle mills. You will find in *Keramic Studio* advertisements of all kinds of materials and machinery for ceramic work. When in need of something write to our advertisers for their catalogues.

— —. *Will you kindly advise me what to do with black berries that have chipped off? They came out beautifully after the second firing and then I found it necessary to touch up some gold on the cups and after the third firing they peeled somewhat.*

Could it possibly be any fault of the firing? Is it possible to take the paint off so as to make a nice smooth job and do it all over again?

There is no fault with the firing; the paint was applied too heavy, which causes it to chip off. The color can be taken off with a china eraser, but it will take the glaze off the china, leaving it rough and unsatisfactory to work on. The best remedy is to chip off as much of the color as you can so no more will come off in the next fire, fill in the flowers the best you can and fire again.

D. M. D.—*Will you please tell me how to remedy a dinner set which I have painted? The entire background is done in the matt (opaque) white and a rather intricate design for the border, where I also used the matt white as a background. Every little scratch shows on this in a nasty black line and has seemingly ruined a few pieces. Can I go over this background with a Trenton Ivory, or is there any other remedy?*

Do you only print the replies in the magazine, if so, when?

The best thing would be to go over it with the Trenton Ivory.

Yes, we only reply to questions through the magazine; they are printed in the next number after receiving the questions if the magazine has not gone to press.

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